



Basic Design (Art) Education In The Fashion Design Education

Moda Tasarımı Eğitiminde Temel Tasarım (Sanat) Eğitimi

Burcu BAŞARAN¹

¹ PhD, Selcuk University, Faculty of Architecture and Design, Fashion Design Department, Konya/Turkey

ABSTRACT

The Basic Design (Art) Education constitutes the basis of Fashion Design Education as same in all fields of art and design education. The political freedoms occurred with the French Revolution caused radical changes in the social life structure, social roles and social order; it also prepared the appropriate ground for the Industrial Revolution. While production processes have evolved from the human body to mechanization, production methods have changed as a result of changing of production processes and technology in terms of quantity and quality, and ultimately the production amount has increased significantly. While some artistic movements have emerged as a reaction to the industrial products production in increasing numbers and away from aesthetics, basic design education has emerged in order to produce more aesthetic products in the fields of design and art education.

Basic design education is the most basic education for students studying in the fields of art and design. The fashion design field, which has an important place in visual culture emerges as an important field requiring visual aesthetic pleasure, creativity, originality and original ideas, closely related to human life and living. Basic design education, which is one of the cornerstones of fashion design education introduces the student many skills such as perceiving what he sees, organizing what he perceives, discovering, developing creative thinking, producing original ideas, developing a visual thinking system and making new inventions based on existing ones. The place and importance of basic design education in fashion design education has been tried to be determined within the framework of the basic design elements and principles included in this education through supporting with examples from the field of fashion design in this research that has been executed based on literature review.

Key words: Basic Design Education, Basic Art Education, Fashion Design Education

ÖZET

Tüm sanat ve tasarım eğitimi alanlarında olduğu gibi moda tasarımı eğitiminin temelini de temel tasarım (sanat) eğitimi oluşturmaktadır. Fransız devrimiyle yaşanan siyasi anlamda gelen özgürlükler toplumsal hayatın yapısında, toplumsal rollerde ve toplum düzeninde köklü değişiklikler yaşanmasına neden olmuş; Sanayi Devrimine giden yolda uygun zemini hazırlamıştır. Üretim süreçleri bedenden makineleşmeye doğru evrilirken, nicelik ve nitelik bakımından değişen üretim süreçlerinin ve teknolojinin bir sonucu olarak üretim yöntemleri değişmiş, üretim miktarı önemli ölçüde artmıştır. Endüstriyel ürünlerin giderek daha fazla sayıda ve estetikten uzaklaşarak üretilmesine bir tepki olarak bazı sanatsal hareketler ortaya çıkarken, tasarım ve sanat eğitimi alanlarında da daha estetik ürünler üretebilmek için temel tasarım eğitimi ortaya çıkmıştır.

Temel tasarım eğitimi, sanat ve tasarım alanlarında eğitim alan öğrencilerin en temel eğitimidir. Görsel kültür içerisinde önemli bir yer alan moda tasarımı alanı, görsel estetik zevk, yaratıcılık, özgünlük ve orijinal fikir gerektiren, insan hayatını ve yaşayışını yakından ilgilendiren önemli bir alan olarak karşımıza çıkmaktadır. Moda tasarımı eğitimi içerisinde temel taşlardan birisini oluşturan temel tasarım eğitimi öğrenciye gördüğünü algılama, algıladıklarını organize edebilme, keşfetme, yaratıcı düşünce geliştirme, özgün fikirler üretme, görsel düşünce sistemini geliştirme ve var olandan yola çıkarak yeni buluşlar elde etme gibi pek çok beceri kazandırmaktadır. Literatür taramalarına dayalı olarak yapılan bu çalışmada temel tasarım eğitiminin moda tasarımı eğitiminde yeri ve önemi, bu eğitim içerisinde yer alan temel tasarım öge ve ilkeleri çerçevesinde moda tasarımı alanı açısından değerlendirilerek anlatılmaya çalışılmıştır.

Anahtar Kelimeler: Temel Tasarım Eğitimi, Temel Sanat Eğitimi, Moda Tasarımı Eğitimi

1. INTRODUCTION

The human body is shaped by nature. Costume designers, by imitating the perfectly created human body and creating creations according to its form, not only ensure that humans are protected from natural and climatic conditions, but also try to describe the story of human to express himself with the concept they have created (Yetmen, 2016: 737). While telling and living his own story, the most visible and strongest need of his thought has been an effort to give aesthetic order to the events and things around him. While people perceive their existence in a certain order and composition, confusion and disorder encourage people to be in different searches of the solution of problems (Artut, 2006: 18).

People have sought aesthetic appearance in objects and artefacts for centuries. Sometimes they tried to find beauty in its color, sometimes in its shape, sometimes in its texture or different features. The struggle of human beings to create aesthetic forms and express themselves with them has produced art. The concept of art is very wide-reaching one that cannot be limited by definitions. People have tried to define art and understand its scope for centuries. Among the many definitions, Yolcu, one of today's art instructors, briefly cites the concept of art as follows: “A spiritual activity arising from the effort of people to express their feelings and thoughts towards nature with elements such as line, color, form, sound, word and rhythm beautifully and effectively and with a personal style” (2009: 8). This definition is like a summary of how we try to express our feelings and emotions through art. And no matter in which environment and whenever, human beings have always needed to perform art.

As in every field, trainings have also been developed in the fields of art and design over time under the thinking system and necessities of the time. Art education is given to provide the harmony of emotions and thoughts in

people, monitor and develop the creative and productive powers in the person, and train all powers such as mental ability, emotion, perception, imagination, thinking and association (Balamir, 1999: 4). Art education is a productive, functional and universal way that enables people to discover their cognitive skills by dominating technique, humanizing commodities, and developing their creative and artistic aspect (Atalayer, 1994b: 62). Basic art/design course, which has the feature of introduction to art and design education, is an education form aiming to provide students with theoretical and practical basic outcomes for the future (Seylan, 2005: 8). Basic art/design education plays a crucial role by transferring the knowledge, skills and interpretation power that will support and correlate these disciplines on the basis of creativity, where all interdisciplinary fields intersect (Karaçalı, 2018: 173). There are objective and subjective teaching methods in art and design education. Contrary to the objective approach, which depends on the model and in which realist or naturalist works emerge, basic design education associates creative, constructive, innovative and free, emotional and cognitive approaches, in which the student comprehends the problem-solving method by revealing his/her problem and choosing his/her solution method among free solutions (Balamir, 1999: 6, 7). Aydoğan states that basic art education completely discusses and develops the cognitive powers of the students, teaches them to look, and see whilst looking, and it aims to re-functionalize creativity by collecting data on perception, research, questioning, testing, thinking by applying and presenting them with different techniques (2018: 24). However, these abilities and skills, which are valid for textile and fashion design fields as well as other art and design fields, can only be gained with basic art/design education.

There are some elements and forces in nature while designing art and design products (Gökaydın, 1990: 6). There are some universal rules in gathering these design elements. These rules are called the principles of design. These principles are instinctively found and used by artists. However, within the framework of art and design education that develops in parallel with the change of societies with the changing ages, basic art/design education and visual design elements and principles are conveyed and given to the student consciously. These elements and principles given through art education should never be perceived as formulated patterns. These should be brought to the students in questionable structures that change and may change according to the ages, societies, personal behaviors, and turn of expression (Işingör, 1986: 8).

The changing systems in social structures, politics, technology, and economy have also led to the emergence of the Industrial Revolution in time. Aesthetics and beauty began to be sought not only in art but also in industrial products with the increase of mass production due to this revolution. Art movements and the sense of design have developed on the aestheticizing and designing the design products deformed by the rapidly increasing mass production, and there have been fundamental changes and developments in design education according to these developing the necessities of the time.

All industrial products such as furniture, automobiles, household goods, and the clothes we wear have started to be produced and consumed with aesthetic concerns (Balci, Say, 2005: 5). Products designed for the industry are constructed according to their technological structure and design approach, which changes in compliance with their features. While designing, everything should be placed as needed without deforming the overall structure and function. Each design is a harmonious whole in itself, and this wholeness consists of many elements coming together in a meaningful order and as required (Küçükerman, 1997: 181). The compatibility of the elements and the harmony of conflicting relations in the design increase its influence. While this added value for the fashion industry, which is in search of aesthetics with commercial concerns, tells the story of the human being who wears for physiological or psychological purposes, it would mean prestige, power, and financial gain of design products.

2. BASIC ELEMENTS OF DESIGN AND THEIR PLACE IN FASHION DESIGN

Fashion design is an education program that should be carried out together with art and design education as well as vocational-technical education. This program also includes theoretical and applied for art education courses. One of the most important of these courses is the basic design (art) education course. The basic design education course is a basic education that develops the creativity and originality of the student in the process extending to fashion creativity, enables them to develop different solutions to problems, is based on practice, and brings them in an artistic perspective. During fashion design, it is very important to know the basic elements and principles of design given in the content of the basic design course from fabric design to costume design and to be able to transfer them to designs deliberately and consciously. When the message of the design and the skillful use of the elements get together, the aesthetic effect and likability of the designed product shall be high (Atalayer, 1994a: 67). A fashion design student understands basic elements such as ratio and proportion, measurement, dot, line, and color, in addition to basic principles such as balance, rhythm, harmony, integrity, and suitability. The student conveys this knowledge during the design.

2.1. Dot

The dot, a visual expression element, has a small or central circular spot in regard to its position. While it does not act alone, it is ready to act with the same power in all directions (Balci, Say, 2005: 9). It can be diversified, can wax, and wane, and it is an element that has dynamism and influence in the composition (Abacı, 2007, 11). We may

accept every single focusing process by the eye as a dot. Moving the dots creates the lines (Seylan, 2005: 106). This element is utilized for textile and fashion designs with aesthetic appearance, visual integrity, and high attractiveness. Sprinkling and printing processes are performed on the clothes in the form of dots to create a special effect on materials such as sequins and beads, especially in haute couture clothes (Aydoğan, 2018: 161).



Image 1. Yayoi Kusama&Louis Vuitton 2012/2013

Source:<https://images.businessoffashion.com/site/uploads/2013/12/louis-vuitton-yayoi-kusama-collab-art.jpg> (Citation Date: 24.09.2021).

2.2. Line

The line is one of the most dynamic elements with a specific direction, movement, and power in which we reveal our observations, imagination, artistry, and thoughts. We may explain the most complex emotions and images by simplifying them with lines (Read, 1960: 53). The line is one of the most important and impressive elements in clothing design. When gaining a dynamic look with curved lines, we may create different effects with different combinations and compositions of thick and thin lines and a straighter and calmer atmosphere with straight and plain lines. When lines are used correctly, the body attains its ideal appearance, and we can show the body in the desired form by creating illusions in the use of lines. The intended expression might be acquired with the lines to be used in the cut and model features of the garment, the texture and pattern of the fabric (Olgaç, 2014: 15, 19).



Image 2. Hussein Chalayan 2020/2021 Fall/Winter London Fashion Week

Source: <https://www.denimjeansobserver.com/mag/designer-denim-jeans-fashion/2020-2021/fw/brands-c/chalayan-2020-2021-fall-autumn-winter-runway-london-fashion-week-mens-foldover-boilersuit-pellegrina-strap-denim-jeans-observer-04.jpg> (Citation Date: 24.09.2021).

2.3. Texture

The texture is the appearance on the outer surface of natural and artificial materials in an artistic sense. The texture, which is efficiently used in applications in all fields of visual arts, adds an extremely aesthetic appearance to the designs made (Buyurgan, Buyurgan, 2007: 108). There are natural textures such as mussel shells, tree bark, fur, and artificial textures such as metal, fabric, and paper. Some textures are obtained using sensory vision without touching the surface. These textures are perceived visually or sensorially, which are called actual or visual textures. The textures obtained by brushstroke collage and weaving are actual or visual textures (Maccario, 2010: 370). In addition to this, there are imitation textures, abstract textures, and invented textures that can be used in painting, textile, and clothing design (Ocvirk et al., 2015: 169-174). While designing, it is necessary to work with the awareness of the

usage characteristics of the textures and the emotional properties they create. Hard and soft tissues have different psychological effects. While soft tissues provide calmness and peace, rough and hard textures stimulate and activate consciousness and sometimes even give a feeling of discomfort (Abacı, 2007: 93). The textures of soft plush and silk evoke different emotions. While a hard crocodile skin makes you feel different, a sable coat creates different feelings and senses. While we feel the real texture in jacquard woven fabrics, we only feel a visual texture in printed fabrics.



Image 3. Balmain 2012/2013 Fall/Winter

Source: http://fashion-salad.com/wp-content/uploads/2012/07/balmain-rtw-fw2012-details-09_135529932013.jpg
(Citation Date: 24.09.2021).

2.4. Form and Shape

The area inside the lines of objects and figures is called form. Just like the undetailed appearances in our shadows, there is only the silhouette of a figure or an object. It has no depth or volume, it is only two-dimensional. Methods such as every single line, light and shadow, texture, and color describing the object size help us understand dimensional form and depth. When we add three dimensions to shapes with these methods, that shape turns into a form from now on (Abacı, 2007: 39, 40). During the historical process, the most dramatic changes have been experienced in the forms of women's clothing (Yetmen, 2016: 744). Many forms have been sought on clothes, and from time to time, designers have attempted to get different silhouettes by replacing the body with paddings. Interdisciplinary designers have created wholly new forms by reinterpreting bodies in different forms that might be defined as sculpted bodies (Karaçalı, 2018: 180).



Image 4: Victor&Rolf 2009/2010 Spring

Source: <https://garmentstructuringarchitecture.files.wordpress.com/2012/11/00280fullscreen.jpg> (Citation Date: 26.09.2021).

Image 5: S. U., Faculty of Architecture and Design, Fashion Design Department, Fashion Drawing I, Mine Barkale

2.5. Light-Shadow-Stain

Light and shadow used to volumize objects are important elements that create a sense of depth in two-dimensional planes and provide the perception of three dimensions. Some features on the objects such as greatness, smallness, indentations, and protrusions are perceived and interpreted with light and shadow (Balçı, Say, 2005: 21). Lighted and shaded use of colors is crucial in textile and fashion design. It is required to use the possibilities of light-shadow and

stain consciously in order to reflect different effects, bring depth, dimension, movement, and harmony in fabrics and models, make fabric manipulations, and create body form optical illusions in clothes.

2.6. Color

In our age, color has never been attached importance this much. Color might be our greatest tie to the past. For contemporary artists, color can solely be used as a means of expression. Colors should be harmonized like sounds and expressed in art and design (Gökaydın, 1990: 30). When we look at a singlecolor stain, we see many values together. However, colors are never separated from each other or in color scales in nature. Today's modern educators prefer this approach. The purpose of color training is in-place evaluation, examination of the color, and dividing it into groups, seeing the color into units by abstraction and determining their positions by making a custom order (Işingör, 1986: 45, 47). Color is one of the principal elements that creates a specific emotion in people, conveys feelings, and gives movement and meaning to the composition (Özsoy and Alakuş, 2009: 81). Color perception and color memory vary from person to person. Undoubtedly, when we think about the color in our memory, the colors here will be quite different from each other. When saying red, the red color that appears in the memory of fifty people who hear this color will be quite different from each other (Albers, 2020: 17).

In the fashion industry, naming and categorizing colors are among the main problems for designers, manufacturers, and buyers (Gürsoy, 2010: 185). Although there are numerous colors and tones, the color nomenclature used in the daily language is quite inadequate (Albers, 2020: 17). Nobody can describe their imagined color and tone to others. In order to find a solution to this, a system called "pantone" has been developed by assigning numbers to each color and tone about how and which color is obtained in the textile industry (Gürsoy, 2010: 185).

One of the areas in which we mostly use our color preference and make conscious choices is clothing (İbicioğlu et al., 2014: 15). When we look at clothes, color appears as the most important factor affecting our choice before all other factors (Odabaşı, 2002: 81). Having a certain knowledge about color and knowing the color harmony, color psychology, and socio-psychological effect of clothes on the environment enables one to make the right choices (İbicioğlu et al., 2014: 15, 16). Ideal combinations of color will be the combinations that do not contrast with the color combinations in nature under the requirements of the environment created by the colors and will not be eyesore (İbicioğlu et al., 2014: 28).

Colors are divided into warm and cold colors according to their effects on people. Red, orange and yellow are described as warm colors and they are energizing colors that strain the eye when looked at for a long time but they are exciting and exhilarating. Green, blue and purple colors indicate cold colors. While these colors give calmness and serenity, they make your eyes relaxed. Black, grey and white colors have an effect that increases or decreases the color intensity next to them, we call these colors neutral colors (Olgaç, 2014: 113). The value of color gives the degree of its darkness and lightness. We call a single color from dark tones to light tones, the value, that is, the value of color (Balçı, Say, 2005: 23).



Image 6: Dolce&Gabbana 2021/2022 Fall/Winter

Source: <https://vogue.com.tr/defile/dolce-gabbana-2021-22-sonbaharkis> (Citation Date: 02.10.2021).

While colors have different meanings from culture to culture and from person to person, they also create differential effects. While the cultural accumulations, beliefs, and social values of societies give meaning to colors, in recent years, people living in different geographies from different cultures, especially with the influence of globalization, have begun to wear similar colors. However, in recent years, people's awareness of their own culture and the micro-

cultural awareness experienced with the influence of postmodern movements show that some people choose colors in accordance with their cultural characteristics (İbicioğlu et al., 2014: 39, 40). The use of colors in harmony and according to the design, the purpose of clothing, and the wearing place and time constitutes one of the most basic information in design. The designer can create an attention grabbing design through color. Designer may provide the desired influence and effect with color and create optical illusions. When beginning a design, color will be the starting point of the collection and should be considered first in the design and research process (Seivewright, 2013: 19). In the costume design industry, color analysis and color selections, market trend forecasting and color management are quite important for a specific time and season (Hopkins, 2013: 102).

3. BASIC PRINCIPLES OF DESIGN AND THEIR PLACE IN FASHION DESIGN

3.1. Balance

Weight is used to explain physical balance depending on gravity, and measurement is generally used to provide balance in visual arts. Symmetrical balance is tried to be explained by axially conveying what exists in one half of the work or design to the other half, and asymmetrical balance by balancing unequal forms (Seylan, 2005: 153). Balance comes from the harmonious relationship between the same or different objects and images. In this balance, harmony is sought in terms of form and volume (Buyurgan, Buyurgan, 2007: 120). The most important principle in textile and costume design, which is tried to be acquired for visual integrity, is visual balance. The fabric used, the decoration materials used on it, cutting, and features of the model should be in balance with each other and with the body of the wearer (Aydoğan, 2018: 185).

3.2. Measurement-Ratio

The mathematical determination of aesthetics and beauty dates back to ancient times. In particular, it is noticed in art and design creations that two sizes or wholes create a pleasing number relationship with the part and establish a ratio and proportion between them (Tunalı, 2008: 207). The ratio expresses the relationship of the parts with the whole. The sense of measure and ratio in art and design comes from the sizes and ratios of the human body. In ancient Greek sculptures, we see that the human body is idealized for beauty by using mathematical formulas (Maccario, 2010: 374). Mankind, who uses everything by measuring it according to himself, uses the concept of measurement and ratio in all fields of visual arts (Civcir, 2015: 268). In his own style, he even increases the emphasis by exaggerating when necessary. Ratio-proportion is one of the most important elements used most effectively in clothing design. The parts and pieces of the cloth and their relationships with the whole cloth (Olgaç, 2017: 62) are crucial in design and production, the harmony of the cloth with the body, and its aesthetic appearance.



Image 7: Flavia La Rocca 2013 Spring/Summer

Source: <https://www.vogue.it/en/talents/new-talents/2013/01/flavia-la-rocca> (Citation Date: 02.10.2021).

3.3. Rhythm and Movement

Rhythm is the rule that provides beauty and harmony. We utilize the rhythm to show our environment, our belongings, and our clothes more beautifully (Gökaydın, 1990: 51). While rhythm provides similarity, compliance, and harmony, people have easiness in rhythm and enjoy it. Arrangements formed by repetitions of similar elements form a rhythmic unity (Odabaşı, 2002: 130, 131). Repetitions, varieties, contrasts, color values, and broken harmony frequently create the rhythm (Civcir, 2015: 245). While the active use of the basic elements of design used in textile

and clothing design brings vitality and movement effect to fabric designs and model designs, drapes, gatherings, print patterns, layers, pleats, weaves, and several ornaments provide a rhythm effect (Olgaç, 2019: 131).



Image 8: Alexander Mc Queen "Oyster" Dress, Irere, 2003 Spring/Summer

Source: <https://blog.metmuseum.org/alexandermcqueen/images/11.McQueenAW2002-03OysterDress.EL.jpg> (Citation Date: 02.10.2021).

3.4. Contrast

It gives a dynamic effect by avoiding the design from uniformity. The arrangement of the contrasts created harmoniously such as form, light-dark, color, and quantity is of great importance in terms of design. (Balçı, Say, 2005: 43). In design, we can prevent the design from being monotonous and boring by obtaining contrasts in some ways. We can do this by creating contrasts in the structure of forms, proportional contrasts, directional or horizontal-vertical contrasts, color contrasts, value contrasts, or contrast ranges (Abacı, 2007: 50, 51). However, Aydoğan exemplifies that a balance can be created in design with the contrasts in some applications such as studying the forms and shapes, elements in different directions in textile and costume design, positive-negative, warm-cold color, stillness-motion, horizontal line-vertical line (2018: 186, 187).

3.5. Spacing

We express the distances around, inside, and between a design as spacing. These spacing can be open or closed, positive or negative. While negative spacing surrounds the positive form, positive spacing surrounds the negative form. Sometimes the spacing can be straight or deceptive. When the forms lie planarly, the parallel spacing also appear straight/flat. Sometimes waves occur when spacing appear to move forward and recede. In contradictory spacing, absurd spatial situations are provided in which it is impossible to interpret (Wong, 1993: 127-131). While spacing in textile and fashion design occupies an important place among the motifs and patterns drawn in clothing-fabric design, in designing clothes, the right and proper amount of spacing should be left according to the model features, the use of accessories on the clothes, and the decoration features.

3.6. Repetitions

Repetition, which is widely used particularly in decorative arts, occurs rhythmically with the use of an element more than once and creates a strong effect on the design. In these designs, different decoration motifs are created with complete repetition, repetition, and variable repetition methods, and these can be used from architecture to surface ornaments (Civcir, 2015: 318), fabric design, and clothing design. The principle of repetition, which we can see in

fabric and scarf patterns, the cutting and decoration of costume designs, and sometimes in three-dimensional designs made for decorative purposes, is a principle widely used in the entire field of textile and fashion design.



Image 9: Marc Jacobs 2021 Fall Pret-e Porter Collection

Source: https://assets.vogue.com/photos/60e5914a2b12f7ec6c7136de/master/w_1280%2Cc_limit/00001-MARC-Jacobs-Fall-21-RTW-NY-credit-Brand.jpg (Citation Date: 04.10.2021).

3.7. Unity (Integrity)

In the work of art or design in which all design elements and principles are found, the expression of unity and integrity is used to express the creation of aesthetic integrity (Buyurgan, Buyurgan, 2007: 123). While all the elements utilized in the design are used to create design integrity within specific principles in textile design, it is implied the unity and integrity created by all the clothing pieces, accessories, and decoration elements that form the model feature in costume design with each other and with the whole design. Every single element and principle in design is worthy, and all elements and principles we use while creating a design must be used together correctly to realize an integrated, balanced, and efficient design.

3.8. Domination

This is referred to as making some Design elements have a superior effect over other elements. Here are some methods. For example, light or dark tones can be used together to establish a value dominance over the other color. Warm and cold color groups can establish color dominance that dominates the other. Domination can be obtained through repetitions, or form groups can dominate over other form groups, and it seems possible to establish dominance with the measures used (Abacı, 2007: 49).

3.9. Hierarchy (Koram)

The order that allows transition between the forms used in compositions and supports the emergence of a different appearance by ordering them according to their sizes when necessary is called hierarchy (Aydoğan, 2018: 134). Like other principles applied to elements in the fields of art and design, it is also crucial to understand and apply the hierarchy. A strong focal point is created that directs the attention of the buyer to the design with many methods such as color and similarity, grouping (Ambrose, Billson, 2013: 128). Olgaç says that this focal point in costume design can be made by arranging it on a straight or curved axis and spreading from the center (2019: 136). Here, basically, gradual blindness is formed, and in this bridge, two opposite ends are connected. Between these two ends, there is a significant and gradual order. And this order can be axial, central, and peripheral (Civcir, 2015: 365).



Image 10: Commes des Garçons 2015 Spring/Summer

Source: <https://www.crfashionbook.com/culture/a27114663/baushaus-fashion-inspiration-100-years/> (Citation Date: 04.10.2021).

3.10. Harmony

Harmony, compliance, and conformity mean unity for design. Natural Laws lead us in this matter as well as in every field, and we can see all kinds of compliance and harmony when looking at nature. If we obtain a specific order between the elements and principles which we use in our design, we may achieve compliance and harmony. For example, the dominant color used in the design helps us create harmony. If a certain amount of the dominant color is added to all the colors in the work, unity is established between the colors, and this affects the whole work. (Gökaydın, 1990: 34).

3.11. Varieties

Variety is a principle of design that includes differences, changes and contrasts to avoid monotony in design. Several forms, colors, directions, and changes coming together in design can be transformed into different forms, and completely different expressions may emerge. These differences cause us to get more effective and successful results (Buyurgan, Buyurgan, 2007: 123).



Image 11: Christian Lacroix Haute Couture 1990 Fall/Winter

Source: <https://i.pinimg.com/originals/10/f7/68/10f768e3180ea576431b97029330fcb2.jpg> (Citation Date: 06.10.2021).

4. CONCLUSION

The first art education course that a textile and fashion design student takes before moving on to vocational design and technical education is usually the Basic Art/Design Education course in the first and second semesters of the programs. The basic art/design education course is the most basic education that enables the student to think systematically, make rational inferences, establish successful cognitive relations with the outside world, and learn to get new information with the knowledge they have previously obtained. As the student learns to benefit from the people around him, to make sense of what he sees and to develop new wholes and ideas, together with the basic design course, designing will become more enjoyable, he will keep himself productive, he will enjoy producing and designing, and be happy.

The course process, generally proceeding as theoretical knowledge expression, demonstration and practice, is completed by criticizing student work. When looking at the curricula of universities across Turkey, it can be given at different weekly hour weights and with contents that can differ from each other. The most important point for this is the changing student selection and placement styles based on the university, the student profiles formed accordingly the faculty/department vision, and the professional perspective of the lecturer who instructs the course. Students, accepted as a result of central student selection and placement exams based on theoretical and academic courses, come from secondary education institutions from education programs based on rote learning and repetition. Regardless of the interest and ability of the student, the complex and careless student profile that comes with the central examination system or even makes random choices cannot get rid of the effect of the rote learning approach, it is hard to develop creative and original ideas in art and design education that requires questioning and reasoning, and continuously requires ready-made patterns. It has difficulty in conveying available knowledge to another field. In textile and fashion design departments that include constructive and creative processes, students should be admitted with a talent and interest exam, and working with fewer students will result in more efficient results.

It is a course in which basic art/design education, elements, and principles of design are taught to textile and fashion design students through examples and practices. While adopting these elements and principles with the practices the design student should be able to adapt this to his future professional designs and benefit from the aesthetic effects of these elements and principles in his studies. In basic art/design education courses, updates and revisions should be made from time to time, and it should be aimed to develop the curriculum by supporting innovative and experimental practices as well as traditional practices based on experience. According to our era, the programs should be redefined with a plural perspective to be applied in the lessons by developing new interaction environments with interdisciplinary approaches, This course, which should not be considered a professional design course and is the most basic of art education, should be given professionally by those specialists in their fields. With an individual education approach, an academic program and curriculum should be applied in which original styles will be formed, a creative and liberal environment should be created, and a system of individualized thinking and experimental and innovative practices should be gathered.

REFERENCES

- Abacı, O. (2007). *Temel Sanat Eğitimi*. Morpa Kültür Yayınları, İstanbul.
- Albers, J. (2020). *Rengin Etkileşimi*. (Çeviren: Gamze Rastgeldi). Hayalperest Yayınevi, İstanbul.
- Ambrose, G., Aono-Billson, N. (2013). *Grafik Tasarımda Dil ve Yaklaşım*. (Çeviren: Melike Taşçıoğlu). Literatür Yayınları, İstanbul.
- Artut, K. (2006). *Sanat Eğitimi Kuramları ve Yöntemleri* (4. Baskı). Anı Yayıncılık, Ankara.
- Atalayer, F. (1994a). *Görsel Sanatlarda Estetik İletişim*. Anadolu Üniversitesi Yayınları, Eskişehir.
- Atalayer, F. (1994b). *Temel Sanat Öğeleri*. Anadolu Üniversitesi Yayınları, Eskişehir.
- Aydoğan, M. (2018). *Temel Sanat Eğitimi Tekstil ve Moda Tasarımı*. Adeon Yayıncılık, İstanbul.
- Balcı, Y. B., Say, N. (2005). *Temel Sanat Eğitimi* (2. Baskı). YA-PA Yayın Pazarlama, İstanbul.
- Balamir, B. (1999). *Sanat Eğitiminde Özgürlük ve Özgünlük*. T.C. Kültür Bakanlığı, Ankara.
- Buyurgan, S., Buyurgan, U. (2007). *Sanat Eğitimi ve Öğretimi, Eğitimin Her Kademesine Yönelik Yöntem ve Tekniklerle* (2. Baskı). Pegem A Yayıncılık, Ankara.
- Civcir, E. (2015). *Temel Tasarım ve Tasarım İlkeleri*. Akademisyen Kitabevi, Ankara.
- Gökaydın, N. (1990). *Eğitimde Tasarım ve Görsel Algı*. Sedir Yayınları, Ankara.
- Gürsoy, T. (2010). *Giyim Kültürü ve Moda 2. Cilt Mesleki Bilgiler*. Türkiye Tekstil İşverenleri Sendikası Yayını, İstanbul.

- Hopkins, J. (2013). *Moda Tasarımında Moda Çizimi*. (Çeviren: Begüm Başoğlu). Literatür Kitabevi, İstanbul.
- İşingör, M. (1986). *Temel Sanat Eğitimi. Resim-1 Temel Sanat Eğitimi, Resim Teknikleri, Grafik Resim*, ss. 5-60, Milli Eğitim Gençlik ve Spor Bakanlığı Yayınları, Ankara.
- İbicioğlu, H., Çiftçi, M. ve Cerit, E. (2014). *Giyimde Renklerin Uyumu*, Hayat Yayın Grubu, İstanbul.
- Karaçalı, B. (2018). “Temel Sanat / Tasarım Olgusu-Yeni Yaklaşımlar”. *Sanat ve Tasarım Dergisi*, 8 (1), 170-185.
- Küçükerman, Ö. (1997). *Endüstri Tasarımı Ürün Tasarımında Adımlar*. Yem Yayın, İstanbul.
- Maccario, N. K. (2010). *Sanat Etkinliklerinin Planlanması ve Uygulanması* (Editör: Kazım Artut). *Güzel Sanatlar Eğitiminde Özel Öğretim Yöntemleri*, ss. 299-400, Anı Yayıncılık, Ankara.
- Ocvirk, O. G., Stinson, R. E., Wigg, P. R., Bone, R. O., Cayton, D. L. (2015). *Sanatın Temelleri Teori ve Uygulama*. (Çevirenler: Nur Balkır Kuru, Ali Kuru). (Editör: Nazlı Eda Noyan). *Karakalem Kitabevi Yayınları*, İzmir.
- Odabaşı, H. A. (2002). *Grafikte Temel Tasarım* (2. Baskı). Yorum Sanat Yayınları, İstanbul.
- Olgaç, P. (2014). *Moda Tasarımı Stil ve İmaj*. Detay Yayıncılık, Ankara.
- Olgaç, P. (2017). *Moda Tasarım Çizimleri*. Adeon Yayıncılık Danışmanlık, İstanbul.
- Olgaç, P. (2019). *Tekstil ve Moda Tasarımında Temel Sanat Eğitimi Uygulamaları*. Adeon Yayıncılık Danışmanlık, İstanbul.
- Özsoy, V., Alakuş, A. O. (2009). *Görsel Sanatlar Eğitiminde Özel Öğretim Yöntemleri*, Pegem Akademi, Ankara.
- Read, H. (1960). *Sanatın Anlamı*. (Çevirenler: Güner İnal, Nuşin Asgari). İş Bankası Kültür Yayınları, Ankara.
- Seivewright, S. (2013). *Moda Tasarımında Araştırma ve Tasarım*. (Çeviren: Burcu Bakın). Literatür Yayıncılık, İstanbul.
- Seylan, A. (2005). *Temel Tasarım*. Dağdelen Basın Yayın, Ankara.
- Tunalı, İ. (2008). *Estetik* (11. Baskı). Remzi Kitabevi, İstanbul.
- Wong, W. (1993). *Principles of Form and Design*. John Wiley & Sons, Inc. Publishing, New York.
- Yetmen, G. (2016). “Moda Tasarımında Temel Tasarım Öğelerinin Önemi”. *İdil Dil ve Sanat Dergisi*, 5 (22), 735-748.
- Yolcu, E. (2009). *Sanat Eğitimi Kuramları ve Yöntemleri* (2. Baskı). Nobel Yayın, Ankara.

IMAGE REFERENCES

Image 1: Yayoi Kusama&Louis Vuitton 2012/2013

<https://images.businessoffashion.com/site/uploads/2013/12/louis-vuitton-yayoi-kusama-collab-art.jpg> (Citation Date: 24.09.2021).

Image 2: Hussein Chalayan 2020/2021 Fall/Winter London Fashion Week

<https://www.denimjeansobserver.com/mag/designer-denim-jeans-fashion/2020-2021/fw/brands-c/chalayan-2020-2021-fall-autumn-winter-runway-london-fashion-week-mens-foldover-boilersuit-pellegrina-strap-denim-jeans-observer-04.jpg> (Citation Date: 24.09.2021).

Image 3: Balmain 2012/2013 Fall/Winter

http://fashion-salad.com/wp-content/uploads/2012/07/balmain-rtw-fw2012-details-09_135529932013.jpg (Citation Date: 24.09.2021).

Image 4: Victor&Rolf 2009/2010 Spring

<https://garmentstructuringarchitecture.files.wordpress.com/2012/11/00280fullscreen.jpg> (Citation Date: 26.09.2021).

Image 5: S. U., Faculty of Architecture and Design, Fashion Design Department, Fashion Drawing I, Mine Barkale

Image 6: Dolce Gabbana 2021/2022 Fall/Winter

<https://vogue.com.tr/defile/dolce-gabbana-2021-22-sonbaharkis> (Citation Date: 02.10.2021).

Image 7: Flavia La Rocca 2013 Spring/Summer

<https://www.vogue.it/en/talents/new-talents/2013/01/flavia-la-rocca> (Citation Date: 02.10.2021).

Image 8: Alexander Mc Queen “Oyster” Dress, Irere, 2003 Spring/Summer

<https://blog.metmuseum.org/alexandermcqueen/images/11.McQueenAW2002-03OysterDress.EL.jpg> (Citation Date: 02.10.2021).

Image 9: Marc Jacobs Fall 2021 Pret-e Porter Collection

https://assets.vogue.com/photos/60e5914a2b12f7ec6c7136de/master/w_1280%2Cc_limit/00001-MARC-Jacobs-Fall-21-RTW-NY-credit-Brand.jpg (Citation Date: 04.10.2021).

Image 10: Commes des Garcons 2015 Spring/Summer

<https://www.crfashionbook.com/culture/a27114663/baushaus-fashion-inspiration-100-years/> (Citation Date: 04.10.2021).

Image 11: Christian Lacroix Haute Couture Fall-Winter 1990

<https://i.pinimg.com/originals/10/f7/68/10f768e3180ea576431b97029330fcb2.jpg> (Citation Date: 06.10.2021).